

Rapa Nui Journal

• Vol 2, No 2 • Summer 1988 • P.O. Box 6774 • Los Osos, CA 93412 USA • U. S. \$3.00 •

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Rapa Nui Journal, formerly Rapa Nui Notes, is an international newsletter published four times a year for the benefit of those interested in Easter Island.

Correspondence, brief articles, photographs, drawings, reviews of books and films, announcements of conferences and publications, and related materials are invited, but we cannot be responsible for unsolicited items or anything submitted without adequate return postage or International Reply Coupon.

Subscription rates for 4 issues:
U.S. \$12 / Foreign Airmail \$20
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ISSN 0890-2097
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Tiki from Oipona, Puamau Valley, Hiva Oa, associated with a ceremonial area. Dimensions: 81 x 43 x 34 cm.

On Other Islands...

The following article inaugurates a new feature for *Rapa Nui Journal*—*On Other Islands*. Future issues will bring to our readers special events and projects occurring on neighboring islands in the Pacific.

Rock Art in the Marquesas Islands

Sidsel N. Millerstrom

This is a condensed report encompassing three field seasons of archaeological research in the Marquesas Islands, French Polynesia, commencing in 1985.

The Marquesas fieldwork was conducted by the author with the cooperation of the Department of Archaeology in Tahiti, under the supervision of Maeva Navarro, director. Edmundo Edwards, who heads the project for the Department of Archaeology, collaborated with me to gather these data.

Our goals are to 1) document all existing rock art in French Polynesia along with its associated archaeological remains; 2) preserve and restore rock art sites whenever possible; 3) inform the local community and to teach them to preserve their cultural heritage; and 4) share with the inhabitants the research that is being carried out.

To date, approximately six months have been spent working on five of the six presently-inhabited islands. Roughly 344 panels of petroglyphs and pictographs, and 78 tiki (deified tribal ancestors) have been documented. Islands visited are Nuku Hiva, Hiva Oa, Ua Huka, Ua Pou, and Tahuata. Due to different geological conditions on Ua Pou, the rock formations are most unsuitable for carving, therefore, relatively little rock art has been found—although parts of the island still remain to be investigated.

However, we located and recorded ten sites on Ua Pou with the help of members of Motu Haka, a local society concerned with cultural tradition. Its members are especially active on Ua Pou.

An interesting man-made pit was found in 1985 by Jean-Louis Candelot on one of the

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Maria, Madre de Rapa Nui Revisited

Joan Seaver

"Anyway, if my mother has a dark complexion and others see that as ugly, I will see her as beautiful and it's the same with the Holy Mother. If she doesn't look nice, I would love (respect) her more." —Alberto Hotus, October 15, 1982 (Author's translation)

Public monuments often evoke strong emotions among members of their societies. For example, the shape of our most recent national monument, the Viet Nam Veterans Memorial, has elicited both strong praise and scathing criticism from the United States citizenry. Here an initial analysis of the Rapa Nui church statue Maria, Madre de Rapa Nui, as an object of polysemic significance to the islanders is presented. As a modern Rapa Nui icon, Maria appears to communicate on many symbolic levels to those artisans who carved her as well as to those islanders who venerate her.

In an issue of Rapa Nui Notes (No. 4, 1987-88) I described the communal carving of Maria, Madre de Rapa Nui, as the islanders' version of the Christian Virgin Mary. In May 1970, clergy from Santiago persuaded the Rapanui to carve their own figure of the Saint. Deciding to carve Mary in her aspect as the Mother of God, island artisans worked six days at the *caleta* and finished the figure on the seventh, as contracted with the visiting clergy. Thus on the Sabbath the statue of Maria, Madre de Rapa Nui and her Son was installed ceremonially beside the altar in Hanga Roa's Church of the Holy Spirit. Annually since then the islanders have celebrated the Virgin's feast day on a Sunday following Easter.

Polynesians traditionally considered selected stones and other aesthetic forms "as objectified representations of social relationships between gods and men" (Kaeppeler 1979:80). Special rituals were performed in order to imbue them with a specific supernatural presence. Indeed, Van Tilburg

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Maria... Continued from page 1...

(1986:323) has suggested that such prehistoric ritual occurred for Rapa Nui's *ahu moai* (giant stone torsos) at the stone *ahu* (outdoor altars). Today the island's Catholic Mass addresses six wooden saints,¹ indigenously carved and standing inside the island Church. Of premier importance among them is the figure of Maria, Madre de Rapa Nui.

Within the larger context of Christian European colonialism the Virgin Mary, Latin America's most significant Catholic saint, appears on Rapa Nui as Maria, Madre de Rapa Nui. Design elements have been carved on this figure that relate to the ancient belief system of the islanders. Whether or not the autochthonous designs resulted from a conscious decision made by the artisans² is unclear since no plan or blueprint preceded this collaborative effort.

Fourteen years later when questioned about a template for Maria and her Son, the carvers shrugged saying there had been no time to produce an original design. They simply had opted for familiar models: the *moai* ringing the island, and Catholic holy cards distributed by the church. And yet it had been almost one thousand years since such a significant monumental sculpture had been carved by a group of Rapanui artisans.

Among the aboriginal formal elements on the figure are the round inlaid eyes of Maria and her Son. Termed "divine" by the Santiago priest during an island Mass (Seaver 1987-88:7) they resemble petroglyphs of the island's creator god *Makemake* (Lee 1986b:134). Maria's sexless body, her stern visage and head to body proportions of the *moai* tie this statue to the ancient stone torsos. In addition, the positioning of her hands recalls the *moai pa'a pa'a*, the flat, portable wooden carvings of females from ancient times. Finally, Maria's headdress is decorated with thirteen cowrie shells or *pure* (*Cypraea caputdraconis*) that were bleached to resemble the rarer *Cypraea engleri*, the pure *vahine* (literally "women shell") of greater value.

Other of Maria's formal aspects relate to such things as the symbolism of birds, a feature of both Christian doctrine and the Polynesian belief system (for Polynesia, see Williamson

1933,II; Handy 1929; Lee 1986; Van Tilburg 1986). For example, Maria's cape recalls the folded wings on figures of wooden Rapa Nui sea birds collected in the later nineteenth century (Heyerdahl 1975:Pl.132,133). However, the crowns of the two sacred personages in the Rapa Nui statue are neither the dove nor the bullfinch of Christian symbolism. Rather they take the form of a sooty tern (*Sterna hirundo*) which was honored in the island's late Birdman ceremonies (Lee 1986:275).

Through her graphic aspects, Maria, Madre de Rapa Nui refers not only to supernatural themes of birds, ancestral *moai pa'a pa'a* and stone *moai*, but by illustrating the talents of Rapa Nui artisans she represents an important part of the island's economics. One artisan who now carves portable versions of Maria and her Son was convinced that Maria's manufacture not only fulfilled a religious obligation but also supplied an excellent showcase for his carving skills to the tourists visiting the Hanga Roa church (Benedicto Tuki, personal conversation 1982, 1984). Certain significant events in the island's prehistory are attributed to females in Rapa Nui oral traditions: the dream soul of the king's tattooer, Hau Maka, credited with the discovery of Rapa Nui is referred to as "she" (Barthel 1978:28ff); a female relative of the "Short Ears," while living with the "Long Ears" signaled her kin to start the Poike Ditch civil war (Métraux 1971:69; Englert 1980:89); finally, an angry old woman, deprived of her lobster meal by the stone masons, toppled the stone *ahu moai* at the Rano Raraku quarry (Métraux 1971:88; Englert 1980:89).

For the past three centuries island women have served well in distracting European male visitors. They concealed thefts of hats from La Perouse's French crew in 1796 (La Perouse 1797:91), enticed Beechey's British sailors ashore in 1825 (Gough 1973:73); and defused the Chilean militia sent to repress the 1966 revolution (personal conversations with Dr. Gary Brody, 1983).

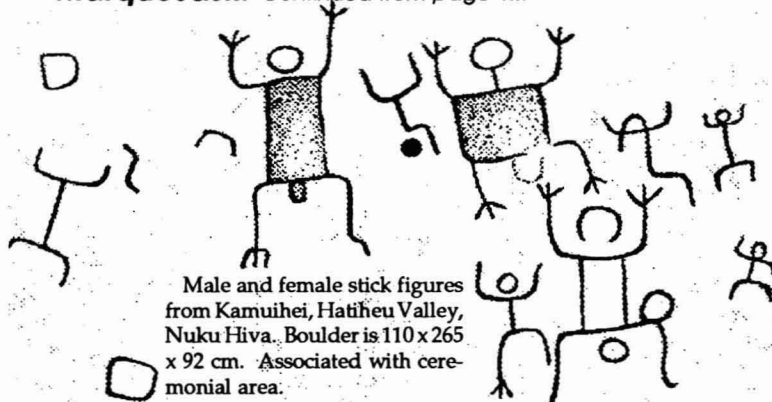
The Catholic Church views the Virgin Mary most consistently as a mother who intercedes with her Son/God for the sins of humanity (Warner 1967:286). However, her authority is not innate. Rather it stems from her maternal relationship with her Son. In other words, as the successful feminine intercessor between Heaven and Earth, the Virgin depends on the mercy of her Son who, as the patriarchal God, is the source of salvation (ibid: 285 ff). Mary's symbolic power as the primeval mother is particularly apparent in Catholic Mediterranean countries where the sovereign power of women (at least into the 1960's) stemmed from respect given them as mothers rather than for any economic contributions (ibid: 288).

A similar situation existing on Rapa Nui has roots deep in the indigenous belief system as well as in those patriarchal Polynesian attitudes which probably were exacerbated by Chilean annexation in the late nineteenth century. The procreative power of Maria, Madre de Rapa Nui obviously signifies the necessity for physical and therefore cultural survival to the islanders. (For examples of Hawaiian genital chants see Sahlins 1986:155 ff.) In addition, the message that Maria's authoritarian gaze sends from her elderly face is neither nurturing nor one that would evoke compliance because of

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Maria de Rapanui

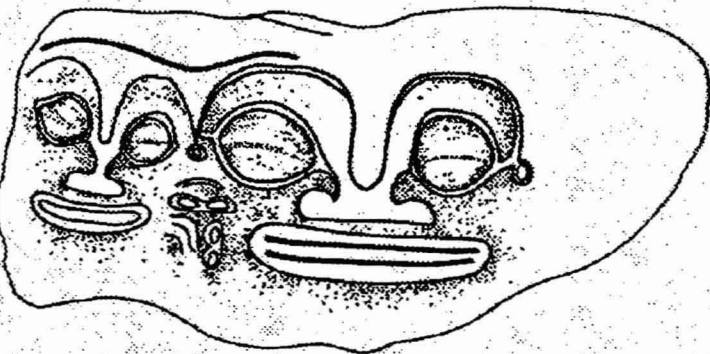
Marquesas... Continued from page 1...

Male and female stick figures from Kamuihei, Hatihau Valley, Nuku Hiva. Boulder is 110 x 265 x 92 cm. Associated with ceremonial area.

mountain ridges surrounding the large valley of Hakahau. Dimensions of the walls are from two to three meters in length, with a maximum height of 281 meters. All the walls are carved with motifs of birds, turtles and numerous stick figures, many with three fingers. Only one other pit with decorated walls has been recorded by our team (on Ua Huka in 1985).

A ceremonial site in Hakamouï contains several human-like figures in bas relief and one carved free-standing *tiki*. Unfortunately, the site has been severely vandalized. Several of the small bas relief figures were destroyed with a chain saw in an attempt to remove the carvings. In addition, the *tiki* is cracked and eroded.

The majority of the work has been done on the islands of Nuku Hiva, Hiva Oa, and Ua Huka. Most of the *tiki* recorded to date are located on these islands, with a concentration of carved figures in Puamau Valley at the well-known temple site of Oipona. Hiva Oa also yielded another exciting discovery in 1985—pictographs. These were the first rock paintings found in French Polynesia. The six rock shelters were first seen by Arthur Lie, the owner of Eiaone Valley, while hunting on the steep slopes of the eastern side of the valley. Five of the shelters, which are fairly small and shallow (three to five meters in length and two to three meters high) have only one or two paintings on the back wall. The sixth, however, with a total length of 28 meters is decorated with 65 figures. Most represent sea creatures, human figures, quadrupeds (probably dogs) and enigmatic signs and symbols. Although most of the pictographs are painted with reddish pigment, there is evidence in one area of superimposition with another color. The rock shelter probably was not a permanent habi-



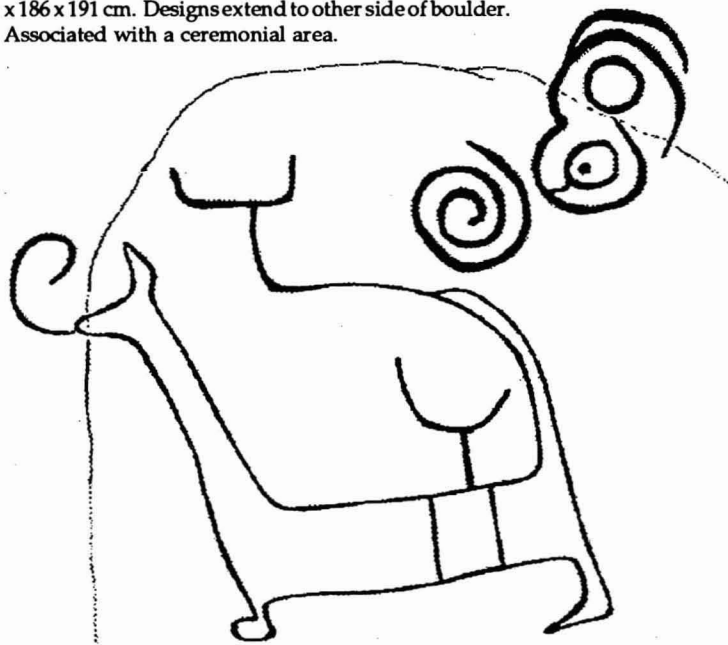
Two *tiki* faces in bas relief. Panel is on an undressed stone and is one of several carvings located in the lower terrace of a ceremonial structure. Note earplugs and tattoos. Dimensions: 45 x 87 x 57 cm. Eiaone Valley, Hiva Oa.

tation site due to its slanted floor. Today feral goats frequent the site and have been responsible for rubbing out the lower paintings.

Eiaone Valley also contains an abundance of petroglyph sites. Probably 95% of the sites were recorded during our two week survey.

On the last field trip in October-November 1987, most of our time was spent on Nuku Hiva. Hakahau Valley turned out to be an especially delightful area for archaeologists. The inhabitants and the wonderful and multi-talented mayor, Yvonne Katupa, took an interest in the project and contributed much needed labor. In Hakamai, three large petroglyph boulders were previously known to the people. However,

Pecked and abraded dog on large irregular boulder in Terre Perehu, A'akapa, Nuku Hiva. Boulder is 121 x 186 x 191 cm. Designs extend to other side of boulder. Associated with a ceremonial area.



with help from the local population, we discovered several additional figures on one known boulder as well as another 40 carved stones in the area. Again, the majority of the figures were turtles, stick figures, birds, marine creatures, concentric circles, mythical beings, and dogs.

Much work still needs to be done. As is happening elsewhere in the world, rock art is in danger of being destroyed due to road and other construction, natural disaster, erosion, pollution, vandalism and theft. It is essential that all rock art be registered and documented for future generations for it is being destroyed at an alarming rate.

The Marquesas rock art data will be the basis of my present MA thesis, and a future Ph.D. Work continued this April (1988) on the islands of Nuku Hiva and Ua Huka.



Response to "The Ancient Solar Observatories of Rapa Nui"

Jo Anne Van Tilburg, Ph.D.

Orientation is a variable attribute of religious structures in Polynesia. For example, Emory (1947:11) tells us that at Napuka in the Tuamotus "nearly every *marae* faced the east or southeast," and that the purpose of such siting was to face the *marae* into the prevailing wind "so that the stench from decaying scraps of food at the eating place or on the refuse heap behind the *marae* would not blow into the court."

Two basic orientation patterns of religious structures are documented in Hawaii. One was based upon an east-west axis and the other utilized an axis "founded on the land-sea opposition" (Valeri 1985). Throughout Polynesia in general there is a relationship between the nature and purpose of religious architecture and considerations of site elevation, settlement patterns, proximity to royal residences or battlefields and questions of land "purity" and "impurity."

Liller's thesis that Easter Island *ahu* functioned as "solar observatories" is an oversimplification of a complex situation. I believe he fails to take into account typological differences in *ahu* structure, probable functional differentiation of *ahu* types, the overwhelming evidence of extensive scavenging and re-use of both building and sculpting materials on most sites, and the evolutionary nature of spatial relationships in the built environment (Preziosi 1979; Van Tilburg 1986).

Mulloy's measurements of the "directions of the perpendiculars to the platform facades" of 272 *ahu* revealed "about 45" with "orientations", a number which Liller admits is close to the number one might expect "given a set of totally randomly oriented *ahu*." Such "orientations" taken out of their archaeological context are not significant and may even be misleading.

There is no direct and reliable ethnographic link on Easter Island between astronomy and architecture, rock art or statues, and Gonzalez (1984) has thoroughly reviewed the record on this issue. Cupules were placed on statues and *ahu* at some sites after the overthrow of the statues, but the functional links between the rock art and the larger site are unclear (Van Tilburg and Lee 1987).

There are evident problems with the statement that cataloging "numerous examples of astronomical rock art...show[s] that the early islanders took a keen interest in the celestial world above them." Definitive dating of symbols interpreted as "astronomical rock art" has not, to my knowledge, been accomplished. Nor have specific "compositions" of rock art elements been shown to be coeval in age.

Mulloy's (1973:1975) observations of the orientation of the platform at Huri A Urenga (Ahu Vai Puku, site 5-297) appear to be supported by Liller's calculations. Notions about the significance of cupules on the site are a great deal less convincing for a variety of reasons better explored elsewhere.

The *ahu*'s orientation and proximity to a named water source, its siting upon a red scoria outcrop and the symbolism of the re-carved hands are evidence, not for the fact that this *ahu* (or, by extension other or all Easter Island *ahu*) were "solar observatories," but rather that this site may have been used for ritual which post-dated the dominant statue cult practices. Observations of seasonal cycles may have been a part, but not all, of that ritual.

In support of this contention I offer evidence on numerous sites of various types of late re-use of statues (re-carving, re-positioning) and statue material which appear to be associated with probable fertility and increase ritual. In particular, one site documented recently by Van Tilburg and L. Gonzales features a *moai* fragment deeply and finely re-carved into a bas-relief *komari* (vulva form) some 46 cm. in length and 25 cm. wide. This unique re-carved figure was placed in a prominent place upon a site which featured extensive evidence of activity associated with food preparation and consumption.

There is direct ethnographic and archaeological and indirect symbolic evidence of late increase and fertility ritual on Easter Island, one component of which was probable concern with seasonal cycles in an increasingly distressed natural environment. Further, there is a strong suggestion in all of these lines of evidence of a gradual, processual move in ideological practice from dominant *ahu*/*moai* ideology toward the growing emergence of new forms of ritual. What does not currently exist is support for the notion that Easter Island *ahu* functioned as "solar observatories," and Liller's suggestion that such was the case greatly misreads—and distorts—the present evidence.

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Rebuttal

William Liller, Ph.D.

I find Dr. Van Tilburg's reaction to my article puzzling; perhaps one problem is that she lacks a feel for statistics. When a black-jack dealer turns up four aces in a row, I move to another table. When the five platforms of Englert's "three most outstanding monuments" all turn out to be solstitially or equinoctially aligned (average of differences = $+1.8^\circ$), I am intrigued. When one goes to Ahu Huri A Urenga and finds NINE (9) indicated directions closely aligned with crucial directions (average of differences = $+0.27^\circ$), one has to be Believer. If the *moai* has four hands, perches atop red scoria outcrop, and is near a water hole, so be it. And what does a *moai* fragment deeply and finely re-carved into an 18-inch vulva have to do with Rapanui astronomy?

I never said that "Easter Island *ahu* functioned as solar observatories" (paragraph 3, repeated again in paragraph 10). My contention is that a few did—a very few, perhaps no more than half a dozen. And the absence of ethnographic links proves nothing—not on Rapa Nui.

William Liller
Instituto Isaac Newton Ministerio de Educacion
Viña del Mar, Chile



Walt Disney's Uncle Scrooge in "The Mystery of Easter Island"

The modern-day pirate Wyngard Slink makes his base on Rapa Nui and through a series of literary puns, Scrooge McDuck and his snooty nephews see the *moai* walk, and of course, save the day!



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Solar Observatory Response

Malcolm A. Clark, Ph.D.

The Winter 1987/88 issue of *Rapa Nui Notes*, No. 6, contains an article by William Liller entitled "The Ancient Solar Observatories of Rapa Nui." I was very much interested in this well-written article.

There is, however, an omission of prior work which I feel should be pointed out. One of the paragraphs in Dr. Liller's article reads in part as follows:

"Ra'ai and Rua Tau Ra'a have names that include the word *ra'a*, the Rapa Nui word for 'sun.' (*Ra'ai* could well be a spelling variant, according to the linguist Cynthia Rapu.) From Ahu Ra'ai the summer solstice sun rises precisely over the crater in Poike's imposing peak (where the evil god Katiki was supposed to have lived), and sets directly behind the summit of Maunga Pui..."

In a paper presented at the I Congreso Internacional Isla de Pascua y Polynesia Oriental at Hanga Roa in September 1984, entitled "Sun, Moon and Volcanos on Easter Island," abstracted in *Actas del Primer Congreso Internacional Isla de Pascua y Polynesia Oriental*, Claudio Cristino F., et al, Universidad de Chile, 1985, page 70, I pointed out, among other things, the following:

- the name of Ahu Ra'ai includes the Rapanui word for 'sun'
- the December solstice sun rises over the Poike peak
- the December solstice sun sets behind the summit of Maunga Pui

The text of my 1984 presentation also contains the following remarks:

"We address here the possibility that on Easter Island the development of solstitial and lunar observation and the location of the appropriate observation and ceremonial sites may have been influenced by the relationship between the natural topography and the heavens

"...one can observe that the line from Rano Kau to the peak of Poike lies very accurately along the azimuth for the June 21 solstice sunrise. Why should this natural coincidence be of interest? Because it could have been of interest to the early inhabitants. At Orongo, on the edge of the Rano Kau crater lies the ceremonial site of Mata Ngarau, the center of development and practice of the birdman cult... One may ask whether interest in the sun and the solstice, along with a respect for or even reverence for the peaks that dominate the island, could have led to the establishment of the ceremonial activities at Orongo rather than somewhere else. It is suggested also that *poike* has been reported to mean 'to rise' in an Eastern Polynesian language. (Hiroa, T.R., 1938, B.P. Bishop Museum Bulletin #157, Honolulu.)

"Do we see a pattern here? Was there, for the islanders or their priests, a connection between the mystery of the heavens and the magic of their island where they were isolated for a millennium or more? Did their gods in the sky make the peaks? We have circumstantial evidence: ceremonial sites located in association with solar and lunar directions toward the prominent geographic features, site names directly connected with the sun..."



Note on Butinov and Knorozov's Investigation

Sergij V. Rjabchikov

N.A. Butinov and J.V. Knorozov (1957) found a genealogical list in the Small Santiago Tablet—shown below as fragment 1, Gv 5/6. Métraux (1957: 189) and Barthel (1958: 308) also agree that this record is a genealogy. This record features glyph #6a (classification by Rjabchikov 1987) which repeatedly introduces six names. Butinov and Knorozov believe that #6a reads 'tangata' or 'koia.' The glyph represents a human being and they read it in this context as the article 'ko.'

I would like to present a different reading of glyph #6a, as a result of my own decipherment. Glyph #6a has been read as 'ha,' but it is well known that the consonant 'h' may disappear in Rapanui words; e.g. *hunga* (to send) = *unga*, *humu* (oven) = *umu*, and *hurihuri* (black) = *uriuri*—therefore one can read #6a 'ha' as 'a.' The article 'a' is present before names in Easter Island folklore. (C.f. the name *a Makemake*, Barthel 1957:63.) The article 'a' is also used with personal names in the Maori language!

Glyph #21 reads 'ko' (the standard article for personal names) and is written down before a name in the second fragment (shown below as 2, Qv 2) taken from the Small Leningrad Tablet. This name is the same as in the genealogy shown in fragment 1, Gv 5/6.

The results of this investigation shown that the articles 'a' and 'ko' are **personal names** in the Easter Island *rongo rongo* text. (These articles may be omitted before gods' names in the inscriptions.)

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Please note the following corrections to Sergej Rjabchikov's article "Religious Records in the Easter Island Tablets," in *Rapa Nui Notes* #5:

Glyph #9 is *niu*: "the plant *niu*/coconut palm."
Glyph #63 should be read as *kapa*.

William Mulloy Memorial Research Library: Easter Island

The work of William Thomas Mulloy on Easter Island—his numerous important archaeological investigations and his intelligent restoration of various ceremonial centers, including the re-erecting of numerous statues—has been well-recorded in his technical articles and on thousands of photographs taken by island tourists. His warm personality and love for the island and islanders are also well-remembered as the many who knew him can attest.

Shortly before Professor Mulloy died, he stipulated that his personal library containing some 2000 volumes be maintained on Easter Island as soon as a suitable place and staff could be acquired. It was his wish that his books and notes would help others carry out their investigations and that visitors and islanders alike could learn more about the island he loved.

Last year Island Governor and student of Professor Mulloy, Sergio Rapu Haoa, archaeologist Dr. Georgia Lee, and the undersigned, an archaeoastronomer, met informally several times to discuss the establishment of a Memorial Library to be named in Professor Mulloy's honor.

As we see it, the William Mulloy Memorial Research Library would fulfill several important needs on the island. With the Mulloy collection as a nucleus, other library collections, field notes, slides and video tapes, and new books and journals would be solicited and purchased with a goal of making the Mulloy Memorial an active, vital research center and information archive that would attract scholars and interested laypersons from all over the world.

On May 3, 1988, which would have been Professor Mulloy's 71st birthday, we officially announced the formation of a Planning Committee: Don Sergio Rapu Haoa, Gobernador de Isla de Pascua; Her Highness Queen Maria Jose Sebolla, Geneva, Switzerland; Don Mario Arnello Romo, Director, Bibliotecas, Archivos y Museos de Chile; Dra. A. Elena Charola, World Monuments Fund; Don Gonzalo Figueroa G.-H., San Bernardo, Chile; Dr. George W. Gill, University of Wyoming; Dr. Georgia Lee, Institute of Archaeology, UCLA, California; Dr. William Liller, Inst. I. Newton, Ministerio de Educacion, Chile; Dr. Yosihiko H. Sinoto, Bishop Museum, Hawaii; Dr. Wilhelm G. Solheim II, University of Hawaii; Ms. Kristi Wessenberg, Foundation Center, San Francisco, CA.

At the present time the Mulloy collection is in Santiago in the safe keeping of one of Professor Mulloy's closest friends and frequent associates, Don Gonzalo Figueroa.

As envisioned, the Mulloy Memorial Library project can be grouped into three broad areas: I) The acquisition of a suitable building; II) The appointment of a permanent director and a librarian; and III) A budget for purchasing new materials, maintenance, and operations.

Continued on following page...

*A Look Backwards, 1976...***The Contagion of Kung Fu**

from Robert Koll's 1976 notebooks

For several months the island's radio advertised that the government would provide a local television station that would show only educational programs designed to orient the islanders to the outside world. The government was offering a small black and white TV set at a low price. Many households bought sets; the families without one made arrangements to join one that did.

The eventful evening arrived. The first educational TV program was shown: an old "I Love Lucy" film and "Kung Fu."

In school the next morning, where fisticuffs had been practically *tapu*, the young boys were energetically attacking each other with the formerly unknown blows of head kicks and karate chops.

Mother's Day arrived and the younger students gave a program for them. Each mother was escorted by a son and they were greeted by a young student. One couple was stopped at the door where the greeter hit the little escort with a karate chop on his face that felled him. The reason for the assault was that the escort was not holding his mother's arm properly. There were no unseemly acts by the girls reported as a result of the "I Love Lucy" showing.

[Editor's note: the impact of television on the island is tremendous. It is unfortunate that the programs shown are nearly all Spanish-dubbed versions of old movies and TV shows from the U.S. "Dallas," "The Bionic Man," gangster movies full of violence and sex, etc., are what the islanders are exposed to. Their view of the world is considerably skewed as a result of what they see; the full impact on the Rapanui is yet to be experienced.]



Continued from previous page.

In our preliminary discussions, we gave careful thought to such problems as the building design (including full climate control), selection of a librarian, and the formation of a permanent committee to oversee the Library operations. We also discussed the possible establishment at some later time of a visiting fellow program—a "William Mulloy Fellowship."

We hope soon to announce the establishment of a Trust Fund, to be maintained by a well-known foundation and to which tax-free contributions in support of the William Mulloy Memorial Research Library can be made.

William Liller

**Research on Easter Island Obsidian Sourcing**

William Ayers and Felicia Rounds Beardsley

The Anthropology Department at the University of Oregon recently began studies of the geochemical variation in volcanic glass sources on Easter Island. Volcanic glass—obsidian—was an important material for manufacturing a variety of flaked tools, including the famous *mataa* spear point. Obsidian tools are the most common artifacts found on Easter Island, with simple flaked forms representing the earliest known. The research is part of the University of Oregon's Geo-Anthropology Research Program. It is being carried out under the direction of William Ayres and has received support through a grant from the Oregon State University Radiation Center.

Volcanic glass samples collected from the four known quarry areas on the island are being compared using two different methods—instrumental neutron activation analysis (INAA), and microscopic and macroscopic characterization. Felicia Beardsley, a doctoral candidate at the University of Oregon, conducted the field sampling in three of the four quarries—Orito, Rano Kao I (Ko Te Manavai) and Rano Kao II; Christopher Stevenson provided samples from Motu Iti. Beardsley's fieldwork is the first systematic sampling of volcanic glass from a quarry area. Because some of the quarries are quite extensive—Orito has material scattered over an area of 90 ha.—a statistically designed sampling scheme may eventually be necessary to more adequately determine the variation among obsidian sources used by the prehistoric islanders.

Gordon Goles, a University of Oregon geochemist, is directing the INAA study as the major and trace element constituents of the volcanic glass samples to test the feasibility of linking ("sourcing") individual artifacts to a particular quarry. From past experience at other localities, comparisons of elemental abundance patterns, microscopic differences in mineral inclusions, and macroscopic features such as banding are expected to yield reliable sourcing information. The poor quality of volcanic glass from some quarry areas suggests that these areas were not used as extensively by the prehistoric islanders. This further aids in the sourcing analysis by reducing the extent of the quarries.

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Des Moai en Espagne!

Francois Dederen

C'est en Europe, et plus précisément dans la presque île ibérique, dans une région merveilleuse appartenant à la Catalogne, que se trouve le parc aux quarante volcans de la Garrotxa. Une perle rare de verdure et de rivières poissonneuses où champs et localités n'ont pas encore été touchés par le tourisme et la pollution.

Sur la plaza de la Isla de Pascua

C'est dans ce pays où l'accueil et la gentillesse des habitants sont encore demeurés vierges de tout egoïsme, trempés des plus pures traditions ancestrales de la Catalogne, que se sont egares deux envoyés de Hotu Matua, à la découverte d'une nouvelle terre...

Venus si loin pour la chercher et la trouvant si belle probablement, ils ne purent jamais se décider à rentrer au pays. Si vous avez assez d'amour pour cette petite terre perdue au beau milieu du Pacifique et que l'on nomme le "nombril du monde" faites donc un détour jusqu'à Olot; vous y serez reçu par un de ces envoyés de basalte, dresse majestueusement sur son *ahu*, au beau milieu de la plaza de la "Isla de Pascua" entre le pont de fer et l'avenida de Xile.

Quant à l'autre *moai*, il n'a pas eu autant de chance, et Make Make le dieu des volatiles, l'a pour une raison que l'on ignore empêché, comme un fœtus, de sortir de sa gangue de pierre; car comme un enfant quittant le corps de sa mère, il surgit du bloc de lave qui est en train de lui donner la vie, mais les hommes, créatures terrestres, l'ont jusqu'à présent laissé emprisonné dans une cage de roc, et sa naissance définitive s'en trouve reportée à plus tard.

Plus grand que son frère, il attend dans le Rano Raraku de Castellfollit tout à côté de la petite localité d'Olot, chef lieu de la Garrotxa de pourvoir apparaître lui aussi en pleine lumière et présenter dignement la race des grands navigateurs du Pacifique, les Maori.

Uniques à notre connaissance, dans toute l'Europe, ces deux cousins germains de Rapa-Nui, sont en réalité le résultat de l'amour insensé pour sa patrie et pour l'île de Pâques d'un natif de l'endroit. En effet lors du mondial de football qui se déroulait en 1982 en Espagne, Tony Pujador y Estany conçut le projet incroyable voir désormais dans une des artères de la ville.

Le soir, éclairé par un faisceau lumineux, l'image de l'envoyé de Hotu Matua se projette majestueusement sur le pignon d'un immeuble voisin et fait penser au plus grand des géants de pierre, jamais transporté sur une distance de 5 kilomètres et dressé sur un *ahu*: une masse de 9,80 m de haut d'un poids estimé à 80 tonnes, surmonté d'un pukao de 2 m de hauteur; toute une légende en vérité, car ce gigantesque *moai* ne s'appelle-t-il pas Te Pito Kura, le nombril de lumière? Il fut selon les pères de Picpus, le dernier à être renversé face contre terre lors des "huri moai", les guerres intestines.

Lors de notre séjour à Olot en juillet 1986, nous avons pu contempler personnellement cette réalisation, unique en Europe, et l'on peut dire que ce *moai* est digne de ses cousins

du Pacifique.

N'ayant pas de nom connu, je me suis très modestement permis de lui donner celui de Adama, car assez curieusement, et contrairement à tous ses frères, il est le seul à ne pas posséder d'ombilic, comme Adama.

Je terminerai en signalant qu'il est un peu regrettable que les autorités locales ne se rendent pas compte qu'elles possèdent une curiosité absolument insolite.

Enfin, on nous a rapporté que deux touristes anglais passant par là et circulant en voiture en restèrent complètement ébahis et provoquèrent un bel accident de la route dû à leur distraction, en le voyant...

Francois Dederen
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English summary by Kristi Wessenberg:

The town of Olot in Catalonia, Spain, now has a basalt *moai* mounted on its *ahu*, and located at the "Easter Island Plaza" in the city. This is the result of Tony Pujador y Estany's intense love of Rapa Nui. Tony also conceived the idea of making sister cities of Olot and Hanga Roa, an idea that met with many difficulties but finally took shape. Six islanders came to Olot and the *moai* was sculpted with the help of the natives.

In the nearby Garrotxa Park of Catalonia are forty volcanoes with stone similar to that of Easter Island. One, at Castellfollit, has tufa that resembles that of Rano Raraku.

The author draws other parallels with Rapa Nui including the fact that string games are also played here, and some families that have the name Mata.

Local authorities seem unaware that they possess an unprecedented curiosity in the *moai* of Olot. Two tourists from Britain—dumbfounded and distracted by the sight—ran off the road when they saw it.



Plaza de la "Isla de Pascua" entre le pont de fer et l'avenida de Xile. Tony Pujador and the *moai* of Olot—the result of his intense love of Rapa Nui. Photo by Dederen.

Reunion para el diagnostico de la conservacion del patrimonio de la Isla de Pascua

Andrea Seelandfreund, Ph.D.

Santiago, Chile

Entre el 5 y 8 marzo, se realizó en Santiago, Chile, una reunión para poner en marcha un plan de conservación del patrimonio de Isla de Pascua. El encuentro se realizó a raíz de la entrega de fondos al "World Monuments Fund," por parte de un particular, destinados a la conservación del patrimonio de Isla de Pascua. Dicha institución solicitó la asesoría de ICCROM (International Centre for the study of the preservation and restoration of cultural property) para utilizar en la forma más adecuada este dinero.

Para poner en marcha el plan, ICCROM en conjunto con CONAF (Corporación Nacional Forestal de Chile) y la Dirección de bibliotecas, Archivos y Museos, de Chile organizaron este encuentro, al que asistieron 24 personas. El propósito de la reunión fue informar sobre los problemas de conservación que afectan a diferentes sectores de la isla y hacer recomendaciones destinadas a mejorar la conservación del patrimonio arqueológico, natural y cultural de Isla de Pascua.

Después de un cóctel de bienvenida el sábado en la noche, las sesiones de trabajo comenzaron el domingo en la mañana con una breve presentación de los objetivos de la reunión por la Dra. Elena Charola, coordinadora de la reunión. A continuación, Jean Vouve y Pierre Vidal informaron sobre sus recientes estudios sobre la climatología de la cueva de *Ana Kai Tangata* en el marco del proyecto de conservación de sus pinturas, la cueva y el entorno de ella. María Eugenia Van de Maele, experta en conservación de pinturas rupestres del Centro Nacional de Restauración, dio mayores antecedentes del plan de conservación del área de *Ana Kai Tangata*.

La Dra. Georgia Lee, informo sobre la situación de los petroglifos, específicamente sobre aquellos sitios que han sufrido daños debido al impacto del turismo y los intentos de hacer moldes de diversos tipos. Los sitios más dañados y sujetos al constante impacto amenazador de visitantes, se encuentran en *Orongo*, *Tongariki*, y en la costa noreste en las cercanías del *Ahu Ra'ai*. Sugiere varias soluciones para mitigar el daño a futuro de los petroglifos, sitios que conforman un componente único del registro arqueológico de la Isla.

Sergio Rapu, Gobernador de Isla de Pascua, hizo hincapié en la necesidad de crear un comité asesor al Consejo de Monumentos Nacionales y otros organismos a fin de coordinar proyectos en la Isla, contactar investigadores y hacer un seguimiento de las investigaciones y proyectos en curso. Además, planteó la necesidad urgente de desarrollar un plan de salvatajes arqueológicos.

Mónica Bahamondez informó y evaluó los proyectos de conservación de la piedra, e hizo hincapié en la necesidad urgente de fomentar la investigación en este rubro y elaborar un plan de seguimiento de los tratamientos hechos a los monumentos *in situ*.

Gonzalo Figueroa presentó una evaluación de los diversos proyectos de conservación y restauración llevados a cabo en la Isla desde 1955.

La Dra. Andrea Seelandfreund planteó la necesidad de proteger las canteras liticas prehistóricas (de obsidiana, basalto, escoria y otros) de la extracción indiscriminada de materiales para la construcción, el mercado artesanal en obsidiana en Chile Continental, y del paso de animales.

Se enfermó además, de varios proyectos en curso, como las recientes excavaciones de la Expedición Noruega en Anakena, y el avance de la prospección arqueológica efectuada por el Instituto de Estudios de Isla de Pascua.

Las principales conclusiones y recomendaciones surgidas de esta

reunión fueron las siguientes:

- Que cualquier proyecto de desarrollo en Isla de Pascua debía incluir un estudio del impacto que este produciría sobre el patrimonio natural y cultural.
- Que se realicen salvatajes del patrimonio arqueológico en sitios no monumentales.
- Que se identifiquen los sitios arqueológicos de interés para el público y se planifique su conservación y mantención.
- Que se realicen cursos de orientación y conservación del patrimonio tanto para el personal de servicio, como dentro de los programas de educación formal e informal que se realicen en la Isla.
- Actualizar la legislación que norma la inversión y conservación del patrimonio de Isla de Pascua.

Además se elaboraron 18 recomendaciones específicas que abarcan desde los problemas de dotación de personal de las diferentes instituciones, a la necesidad de intensificar ciertos estudios, restringir acceso a determinados sitios y formar un centro de documentación en la Isla.

Finalmente se propuso la formación de una comisión coordinadora del patrimonio de Isla de Pascua. Esta comisión deberá tener una función técnico-asesora al Consejo de Monumentos Nacionales y a otras instancias relacionadas. Entre los objetivos de dicha comisión estarán:

- I) Establecer prioridades respecto a la investigación, conservación y manejo del patrimonio de Isla de Pascua.
- II) Coordinar la revisión y análisis de los proyectos sometidos a consideración del Consejo de Monumentos Nacionales.
- III) Evaluar los informes resultantes de los proyectos sometidos a consideración del Consejo de Monumentos Nacionales.
- IV) Asesorar a otras instancias respecto al patrimonio de Isla de Pascua.

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English translation by Georgia Lee:

From the 5th to the 8th of March, a meeting was held in Santiago, Chile, to initiate a conservation plan for the heritage of Isla de Pascua. This meeting was funded by the World Monuments Fund through a private grant.

Organized by ICCROM, CONAF, and the Direction de Bibliotecas, Archivos y Museos, the meeting included twenty-four persons. Its purpose was to identify certain conservation problems affecting various sectors of the island and to make recommendations regarding the conservation of the island's archaeological heritage.

Following a cocktail party on Saturday evening, the working sessions began on Sunday with a brief presentation of the meeting's objectives by Dr. A. Elena Charola, coordinator.

Then, Jean Vouve and Pierre Vidal discussed recent climatic studies in the cave known as *Ana Kai Tangata*. Maria Eugenia van de Maele, painting conservation expert of the Centro de Restauración, presented several major points regarding the problems of conservation at *Ana Kai Tangata*.

Dr. Georgia Lee informed the group of the petroglyph situation, particularly those that have been damaged by the impact of tourism and attempts to make molds of some of them. Damaged sites include *Orongo*, *Tongariki*, and a site near *Ahu Ra'ai* on the north coast. Lee suggested various solutions for mitigating future damage.

Governor Sergio Rapu drew attention to the necessity of creating a committee to aid the Consejo de Monumentos and other organizations in coordinating projects on the island, and following up on projects already underway. Monica Bahamondez described and evaluated stone conservation projects and the necessity to develop follow-up plans for the previous treatments.

Dr. Andrea Seelandfreund spoke of the necessity of protecting prehistoric quarries of basalt, obsidian, and scoria from exploitation by construction projects, merchants, and animals.

The group was informed of various projects in process, such as the recent excavations of the Norwegian explorations at Anakena and the archaeological survey of the Instituto de Estudios, Isla de Pascua.

The principle conclusions and recommendations were that all projects must include an impact study; archaeological sites that are not "monumental" must also be preserved; archaeological sites of public interest need to have a conservation/ maintenance plan; and programs of education, not only for park guards but also for islanders in general, be made available; and to see that legislation is passed to control investigations in order to conserve the heritage of Isla de Pascua.

Moreover, 18 recommendations were specified, including such things as restricted access to sites and the formation of a documentation center on the island.

Finally, a coordinating committee was formed to provide technical assistance to the Consejo de Monumentos and other related institutions.

Among the objectives are to establish priorities in respect to investigation, conservation, and management of the heritage of Isla de Pascua; to coordinate the revision and analysis of projects now under consideration; to evaluate the results of projects under consideration; and to assist in any other instances with the preservation of island's heritage.

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Kirch, Patrick V. 1986. "Rethinking East Polynesian Prehistory." *The Journal of the Polynesian Society* 95(1):9-40.

Kirch, Patrick V. 1987. "History, Phylogeny and Evolution in Polynesia." *Current Anthropology* 28 (4): 431-456.

Kirch, Patrick V. 1988. "Polynesia's Mystery Islands." *Archaeology* 41(3):26-31. This is an excellent article describing islands that were settled and then abandoned by Polynesians in their great voyages across the Pacific Ocean. Pitcairn, Necker, Nihoa, Henderson, Raoul, and Fanning islands were all inhabited for a brief time; shrines and artifacts were left behind as evidence of their presence. Kirch notes that Polynesian voyaging canoes sought out virtually every dot of land, and that these voyagers were not adverse to attempting colonization, even of the smallest and least promising islands. In many of these cases, the challenges of an impoverished environment were overwhelming and the islands were either abandoned or the inhabitants perished. [Friends of Edmundo Edwards from Rapa Nui will be happy to see a picture of him on pg. 28, sitting in a cave on Henderson Island.]

Langdon, Robert. *The Lost Caravel Re-explored*. Brolga Press, 47 McCormack Street, Curtin, ACT 2605, Australia. (Pub. date not specified in flier.) Price: \$25 (soft cover) outside Australia, airmail extra. Langdon's original book *The Lost Caravel* claimed that a Spanish caravel, *San Lesmes*, was shipwrecked on a reef east of Tahiti and the crew survived to intermarry with Polynesian women and thus left their influence in the Tuamotus, Societies, Australs, Easter Island and New Zealand. New features in this book include an added chapter on Easter Island which claims that islanders carry Basque genes. Also included are photographs showing Caucasian-looking Polynesians. [By the time photography was being employed, few "pure" Polynesians were to be found, as Robert Suggs has succinctly pointed out in *The Island Civilizations of Polynesia*, 1960.]

Withey, Lynne. 1988. *Voyages of Discovery: Captain Cook and the Exploration of the Pacific*. Morrow. The author is an assistant director of the University of California Press with a background in History and biography. No maps.

Brief Review of *Navel der Aarde*

Jo Anne Van Tilburg, Ph.D.

Navel der Aarde, by Henk De Velde met een aanhangsel van Drs. Jan W.A.D. ten Holt. Uitgeverij Albatros, Visser-shaven 2 3846 AG Harderwijk, The Netherlands. 179 pp., black and white photos, line drawings. U.S. \$15, plus \$2.50

postage and handling.

Overview, in Dutch, of Rapanui history and culture utilizing background research and synopses of the work of scholars including David Lewis, Michael Levison, Alfred Métraux, Robert C. Suggs, Peter H. Buck and Thor Heyerdahl. This book relates to *Ganzen Treken in Troepen; Met Een Catamaran de Wereld Rond*, also published by Albatros in 1987 and which recounts the adventures of Henk and Gini De Velde aboard their catamaran "Orowa" as they sailed around the world.

Included in *Navel der Aarde*, is a day by day account of the De Veldes' journey from Ecuador to Easter in 1981, an arduous sail which culminated at Hanga Piko and with the birth of the De Velde's son Stefan (see "On an Ancient Starpath: One Family's Journey to Easter Island" by Jo Anne Van Tilburg in *Sailing*, Feb. 1982, for details); the 1981 Universidad de Chile expedition to Sala y Gomez aboard the "Orowa" with Henk, Claudio Cristino, Henri and Michel Garcia, Antonio Tepano and Felipe Teao; and a description of the Moai Documentation Project (Van Tilburg and the Universidad de Chile) complete with drawings and photos.

While reading Dutch may not be the skill of many, purchase of this book will enrich the libraries of those of us who collect everything written about the island. Perhaps more important, proceeds from sale of the book will finance Henk's "Ultimate Challenge," a planned non-stop, single-handed catamaran voyage around the world which will begin this fall in San Francisco. Interested sponsors of the voyage should write to Henk in care of Albatros.

[Editor's Note: Former members of Georgia Lee's Petroglyph Recording Project on Rapa Nui in 1981 will well remember Van Velde's extraordinary adventure.]



Corrections... Rapa Nui Notes #7

The final paragraphs of Dr. H. Marie Wormington's article *In the Beginning* were inadvertently omitted. They are:

"Bill Mulloy's experiences on Rapa Nui resulted in a passionate dedication to the island, and one which came to be shared by his family over the years. His remarkable achievement there will be discussed by others in this memorial issue.

"Daily, I think of Bill and Emily as I look at a wall in my living room. When he returned from Easter Island, they came to visit us. They brought with them some 30 superb contemporary wood carvings and said that my husband and I could take our choice and keep as many as we wished. It was a difficult decision, for all were beautiful. Three are in a niche above the fireplace, and two are on either side of the recess. These represent a fine symbol of a great man and his family, as well as the master craftsmen of Rapa Nui."

Please also note the following corrections to the *Chronology* of Dr. Mulloy's life:

June-Dec 1974 Works on the restoration of Orongo
June-Dec 1976 Restoration of Orongo completed...

Maria... *Continued from page 2...*

love. Rather it signals obedience due to fear of retribution.

Rapanui men today express great respect for their mothers and grandmothers, and this consideration appears to extend to older women in general. Women in an unusually large number of island marriages are ten to twenty years older than their husbands ("they make better wives").

But Maria de Rapa Nui also represents the Virgin's role as conduit between sacred and profane, between *tapu* and *noa* (profane). Hansen claimed that selected Polynesian women were enabled to desanctify people, places and things through the pathway of their vaginas (see Hansen's "affinity theory" 1982:335-381): "...the female constituted a conduit for the two-way passage of influences between the spiritual and human realms" (ibid:356).

Since infants arrived from another world through the vagina, he suggested that dangerous *tapu* could be absorbed and removed by the reverse journey. Thus menstrual blood was avoided not only because it was a conductor of *tapu* but because of its particular potency "due to its connection with reproduction" (ibid:357). It is of note that Catholic doctrine sees the Virgin Mary as a bridge between two "almost irreconcilable worlds" (Warner 1967:286).

Today women form Rapa Nui's premier sales force and support tourism as *residencia* managers, and tourist guides. Prior to a woman's appointment as mayor of Hanga Roa in 1986, several women were chosen to represent their families in the island's newly organized *Consejo de Korohu'a* (Council of Elders). Nevertheless feminine participation in Christian ceremonies currently emulates that of women on the continent where they are considered secondary to the male clergy.

The social status of Rapa Nui women remains a paradox, depending primarily on their maternal role rather than their economic contributions. Thus Maria, Madre de Rapa Nui seems to best symbolize the islanders' view of women by her own ambivalent position as the Christian feminine ideal; a woman who represents both virgin and mother.

To outsiders Maria, Madre de Rapa Nui signifies the Christian faith of the islanders, but to the Rapanui she becomes a polysemic symbol in the following manner. By representing an important Christian saint of the dominant Chilean culture, she reflects adaptation to a foreign world, but at the same time she refers to the islanders' desire for procreative power. As messenger between the spiritual and natural worlds she objectifies a necessary mediation between sacred and profane domains which may indeed represent troubling transitions between *tapu* and *noa*. Finally, Maria's ambivalent Christian role appears to mirror the social status of women on Rapa Nui.

¹They are Maria and her Son, The Sacred Heart (Jesus Christ), The Crucifixion, Archangel Michael, The Holy Spirit (a frigate bird), and St. Francis holding a sea bird.

² According to the archives of Maipu Cathedral in Santiago, twenty carvers volunteered to work, but according to the Rapanui, only four to six primary artisans carved. Both figures probably are correct since older artisans often advise without actually carving.

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News from Hangaroa Preservations

Word has been received from Sr. Carlos Weber, Corporacion Nacional Forestal (CONAF), that the Rapa Nui National Park master plan will be updated this year, and will include a general policy as well as priorities for the conservation of the less obvious but very important archaeological sites such as petroglyphs. CONAF is planning to build a stone wall around the famous petroglyph site at Tongariki in order to protect it from animals and to discourage foot traffic by tourists.

A replica of the famous wall at Vinapu as well as castings of three statues have been made by a German team for an exhibit of Easter Island art and artifacts to be held in Frankfurt in 1989. The exhibits will be displayed at Senckenberg Natural History Museum. An archaeology student working with the German team has reported considerable damage to a statue in the quarry as the result of the mold which was made in preparation for a casting. When the mold was removed, as much as an inch from the surface of the statue was removed as well.



German team making fiberglass replica of the wall at Vinapu.
Photo by Helen Williams.

What's New in Hangaroa

Excavations at Anakena by Arne Skjølsvold have provided new information on different stages of *ahu* building. He also excavated habitation sites down to solid rock. Carbon 14 dating indicates that the earliest habitation at Anakena was late (8-9th century). Of the *ahu*, the earliest building date is 1100 A.D., but some of the constructions are not yet dated. The deepest levels revealed seal bone and tiny stone drills; upper (later) levels had numerous *mata'a* (spear points) and human bones.

A preliminary study of bones recovered from Anakena strongly suggests that cannibalism was being practiced in the last phases of the prehistoric culture.

Among the artifacts excavated by Heyerdahl's crew at Anakena this February-March was a small, headless red scoria statue that had been buried in the vicinity of Ahu Nau Nau. It mysteriously disappeared from the temporary storage shed near Anakena and was reported by Heyerdahl as stolen. Latest word from the island is that it was "found" after the police announced that if it were recovered, no one would be prosecuted.

Chilean newspapers report an increase in tourism to Rapa Nui this year. Several large cruise ships have arrived, including the *Sagafjord* with 600 tourists; the *Royal Viking Sea* with 400; the *Society Explorer* with 520; the *Europa* with 540; and the *Sea Cloud* with 80 "magnates from the US and Europe." Travel agencies in Chile report that more ships are expected and similar numbers of tourists will also be arriving by airplane. At least part of this increase is due to heavy promotion by European travel agents.

Two hydrology experts from France who are conservators in the field of cave paintings, Jean Vouve and Pierre Vidal, recently examined Ana Kai Tangata and proposed a multi-disciplinary study of specialists to conserve the site. Vouve and Vidal were accompanied by Chilean experts Cesar Bernuy, Monica Bahamondez, and Eugenia Van der Maele. The cost of the project, according to the director of Bibliotecas, Archivos y Museos, will be approximately U.S. \$60,000.

In March, materials were sent to the island by ship to complete several projects that will raise the standard of living on the island. These projects include a sewage system, improvement of harbor facilities, drainage for rain water, and the enlargement and improvement of the new archaeological museum. Cost of these projects will be U.S. 1 million.

Rapa Nui's hospital has received from the U.S. a donation of medical instruments and equipment. This gift was arranged by a Chileno who lived in the U.S. for 35 years, and only just returned to Chile: Sergio Herman Vera Marambio. The equipment, although somewhat outdated by the advance of technology, is in good usable condition. The value of all the equipment is in excess of U.S. \$90,000 and includes surgical tables, anesthesia and radiological equipment, x-ray and mammography machines. [Previously, the dentist

had the only functioning x-ray machine at the hospital ...necessitating lots of tiny pictures put together in order to ascertain broken bones!]

According to *El Mercurio*, the mayor of Rapa Nui, Lucia Tuki, is denying that there is a separation movement on the island. She also announced that scholarships may soon be available to qualified Rapanui students who wish to further their education by studying on the continent.

The following news item is taken from *El Mercurio* de Valparaiso, dated May 6, 1988—translated by W. Liller; it is followed by another version of the same event, from Rapa Nui. The headline reads: **Director of Documentary Attacked by Pascuenses...**

Ricardo Palavecino, director of a North American production, was attacked by a group of islanders while filming.

A North American documentary, directed by the Chilean Ricardo Palavecino and filmed recently on Easter Island, had a rough ending. The filming of this documentary, which will appear in the U.S. as "Mosaics of Civilization, had to be interrupted because the director, Palavecino, was attacked by a group of seven islanders.

"It isn't the first time that this has happened. Before, they have attacked other documentary film makers. The group menaced us on several occasions and told us that we would have to leave the island. We remained and I was violently attacked."

Afterwards, Palavecino had to be transferred to Santiago in serious condition. The rest of the film crew also left the island.

"Fortunately, everything was nearly ready. A group from the University of Chile who stayed behind will send us the remaining material we need. I believe that it will be necessary to make public the high level of aggression and violence that there is on the island, plus the alcoholism and drug use," emphasized Palavecino.

The documentary included the participation of islanders who were not involved in the matter. "It is unbelievable that the islanders are opposed to the broadcasting of their culture. The problem is that they do not understand that we are doing it for their own good. But what worries me more is that they have not taken means to halt this uncontrolled violence."

The Rapanui version follows:

Information arriving from Easter Island said that Palavecino got himself mixed up in an enormous quarrel (*riña*) inside the island's discotheque. It is said that he and one or two of his assistants arrived at the Disco in the company of some pascuenses, remaining there several hours during which they consumed liquor. It was added that the group got into a violent quarrel over a woman, Palavecino getting the worst of it. He ended up with multiple injuries and a broken leg. Because of his state, he was hospitalized on the island and then transferred to Santiago for continued treatment.

